# A MONOGRAPH
ON
# THE DISCOVERY OF MURAL PAINTINGS OF KALYANI CHALUKYAS AT ALLADURG

by
Md. ABDUL WAHEED KHAN

Edited by
N. RAMESAN

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# PREFACE

I express my gratitude to Sri T. V. Raghavulu, Minister for Education and Sarvashri N. Ramesan, I.A.S., Secretary to Government, Finance Department, S. R. Rama Murthy, Secretary to Government, Education Department for their unremitting zeal and generous support in bringing out this publication. I also express my heart felt thanks to Prince and Princess Nawab Muffakham Jah Bahadur, who visited the site in course of exploration along with Sri N. Ramesan and Dr. R. Subrahmanyam for giving many valuable suggestions.

My sincere thanks are due to Dr. A. M. D. Razario, Joint Secretary, Ministry of Education and Cultural Affairs for kindly arranging to get the ingredients of the plaster examined chemically by the experts in the National Museum. My thanks are due to Sri C. Sivarama Murthy, Director, National Museum, Sarvashri T. R. Gairola, B. N. Tandon in supplying me the result of the chemical analysis of the ingredients of the plaster which is of a great significance. I owe my debt of thanks to my able colleagues Dr. N. Venkataramanayya, Sri P. V. P. Sastry for deciphering the inscriptions which helped me in fixing up the date of these mural paintings discovered at Alladurg, besides providing some historical events. I also thank my Technical Assistants Sarvashri N. R. V. Prasad, V. V. Krishna Sastry and P. R. Murthy for assisting me whole-heartedly in the exploration of the site and Sri M. Subramanyam, the Chief Photographer, for taking the photographs of the various objects. I am indeed thankful to Sarvashri Khushal Raj, Dy. Director, D. V. N. Murthy, and R. Narayan Assistant Directors and Kumari G. Lalitha, Librarian, Sarvashri P.S. Johnstone, Publication Assistant and Syed Fakhruddin for reading the proofs and preparing the index and bibliography for this monograph and for seeing the work through press. The Senior Conservation Assistant, Sri Syed Ahmad also deserves my thanks for meticulously removing the panels from the site and transporting to the museum for chemical treatment and display with the assistance of Sarvashri Mohd. Sharief, Lab. Assistant and V. Yelliah, Pottery Mechanic.

I am indeed grateful to Shri S. M. Nizamuddin, Director of the Osmania University Press and his Assistant Shri P. D. Krishnaswami and the members of the staff for their intimate and personal interest in producing the best result and publishing this monograph neatly in record time.

10*th April*, 1968.

MOHD. ABDUL WAHEED KHAN

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# INTRODUCTION

The monograph on the discovery of the mural paintings in Alladurg, of Andole Taluk of Medak District, by my esteemed friend and colleague, Sri M. A. Waheed Khan, Director of Archaeology, Government of Andhra Pradesh, is a very interesting and original document. The whole credit for the discovery of these paintings goes to him. He has with his customary energy and enthusiasm done the exploration of the debris with meticulous care and attention. The paintings have also been removed to the Department of Archaeology and Museums, Hyderabad, with great care and are on exhibition there.

Sri Waheed Khan has carefully studied the iconography of the paintings. He has also been ably assisted by his gifted lieutenants Dr. N. Venkataramanayya and Sri P. V. Parabrahma Sastry, in the study of the various epigraphs in the place. The monograph thus gives a complete and exhaustive analysis of the archaeological, epigraphical, and other artistic material that were discovered in this village.

From the days of Ajanta and Ellora to the later days of the Kakatiyas, there has upto now been no discovery of mural paintings and this has long been a subject of discussion and controversy among scholars. The present murals of Alladurg help to fill up this gap. As the monograph so ably shows, the art depicted in it has distinctive features of continuity of tradition from the days of Ajanta and it is very clear that the art of painting had an unbroken line in this part of our country.

I congratulate the author on the thoroughness and painstaking care with which he has not only explored the village but also examined it and presented it in a readable manner before the public. Both he and the Department of Archaeology deserve every congratulation and praise for this.

HYDERABAD
15-4-1968.

N. RAMESAN

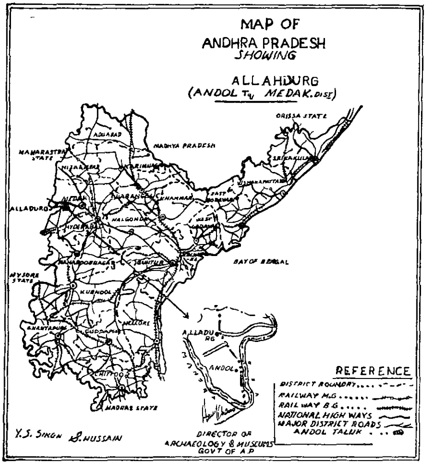
## EXPLORATION OF THE SITE

In the month of February 1967 Sarvashri Lakshma Reddy and Rangareddy, the Deshmukhs of Alladurg, reported this office that during the cultivation of a field in close proximity to the village tank the owner noticed a pit and found columns and lintels of an old temple. On receipt of the report a thorough exploration of the village was started in March 1967 by this Department.

## LOCATION OF THE VILLAGE ALLADURG

This village is located (Map) at a distance of 110 K.M. on the Hyderabad-Nizamsagar highway in Andole Taluq of Medak District.

## EXPLORATION REPORT




In course of exploration it was noticed that at the cardinal points of the shrine in question probably *tōraṇas* (Pl. IV) or the gateways were erected as noticed at Kolanupaka and also in the Warangal fort. There are two columns of the *tōraṇas* now extant on the western side which are about 4.5 M. in length and carved elaborately. On the eastern side of the shrine there is a tank probably built by the Kākatīyas of Warangal for irrigation. Adjoining the village on the southern side is a *maṇḍapa* built with the fallen material of some old temple as the columns supporting the *maṇḍapa* are carved in the Chāḷukyan idiom. On one of the columns the name of Śrī Tribhuvana Malla Dēva, the famous Chāḷukyan king of Kalyāṇi is incised. The date of this inscription is 9th year of the Chāḷukya Vikrama era, corresponding to 1084 A.D. It records the gift of wet land for feeding the ascetics in Kīrtivilāsa Śānti Jinālaya by one of the chieftains by name Mahāmaṇḍalēśvara Āhavamalla Permānaḍi. Inside this *maṇḍapa* there is a sculpture of a hero which is now being worshipped by the villagers as Bhētāla, the chief of the demons. Another hero stone was also found on the bank of the *nalla* on the north western corner of the village. Important architectural members like gargoyle (Pl. V) depicted with a figure of monkey prancing over

makara and also Yāli with a rider (P. VI) carrying a sword and shield in his hands were found judiciously carved in black-basalt stone. There are two other temples in this village of recent origin, but the porches of these have been erected with the columns carved in Kākatīya style. A square granite column was noticed with its three facets carved with the figures of Ananta-śayana, Liṅgōdbhava (Pl. VII) and Kīrtimukha with pearl tassels issuing from the mouth and flanked by the figures of Gandharva and Apsara carrying musical instruments (Pl. VIII) like lute in their hands. The representation of Lingōdbhava in the horizontal panel is indeed very unique and interesting. Usually Brahma and Vishṇu are shown in the form of a swan and a boar, the former climbing the Liṅga to measure the height and the latter burrowing down in search of finding its depth. But in this panel lord Śiva is shown in the centre in Samabhaṅga posture *i.e.*, in erect stance holding Triśūla in his right hand. On his right side there is a four faced figure of Brahma with a figure of a swan on his right side. On the left hand side of the Śiva, Vishṇu is shown with his two upper hands carrying Chakra and conch with the figure of a boar represented on the right side and Garuḍa on the left. Both the figures are shown in Añjalimudra which is the confession of their defeat in finding out the depth and height of the Liṅga. The border of this panel is carved with a cobra-hood design as invariably noticed on the jambs of the door of most of the Chāḷukyan temples.

It appears that during the hegemony of the Chāḷukyan kings of Kalyāṇi this village had a Jaina Basadi as seen from most of the mutilated figures of the Jaina Tīrthaṅkaras. There is a temple located in the heart of the village and is dedicated to Vīrabhadra. Outside the temple there are two detached sculptures placed on either side of the main entrance which serve as *Dvārapālakas*. Both these figures represent Śiva, one on the right side carries *ḍamaruka* and a trident in his two upper hands, the upper right hand is shown in Abhayamudra and the left hand is touching the right leg in a *gajahasta* posture as seen in the figure of Naṭarāja. The right leg is entwined round the Gada to indicate that the figure in question is playing the role of a *Dvārapālaka*. This position is typical for Pallava and early Cōla sculpture and certainly an import from the South. The artist has taken a special delight in delineating various ornaments like Kēyūrakaṅkaṇa, Phalakahāra and also āntaryakaṭisūtra etc., with great care and expertise. It is interesting to see that one of the ornaments round the leg is carved on the model of Kīrtimukha with pearl tassels emerging from the mouth.

In the courtyard of a small shrine dedicated to Āñjanēya two seated figures of Mahāvīra in Padmāsana were found along with a beautifully carved Naṭarāja with its lower portion completely broken. On the lintel of the door of Hanumān temple Gajalakshmi (Pl. IX) is shown with two elephants spraying water with their uplifted trunks, and two monkeys probably Vāli and Sugrīva are fancifully represented on either side above the raised trunks of the elephants. This shows the artistic skill of the sculptor in depicting these figurines with due regard to space. About a mile on the northern side of the village, there is a temple locally known as Yellamma Guḍi. The main entrance of the temple is provided with pillars and lintel belonging to the same old shrine. It is actually embeded in the *prākāra* of the temple built in recent times. The jamb of the door has at its base a female figure with legs stretched out giving prominence to its privy part and has floating lotuses at the top surmounted by a coconut. This reminds us of the famous sculpture displayed in the museum at Alampur, commonly known as Nagnakabandha relating to fertility cult. The various component parts of this motif imply great significance such as the lotus foliage stands for *sasya i.e.*, agriculture, the round profile of the pot represents *saṁpada* or prosperity and the bottom portion stands for progeny. Taking into account these three important features the motif is identified with Aditi, the divine mother who is invoked in Śrīsūkta as:—

Putra pautra dhanaṁ dhānyam
Hasty aśv āj āvi gō rathaṁ prajānām
Bhavasi mātā āyushmantaṁ karōtu mām.

which means a prayer to Goddess Aditi for bestowing children, grand-children, wealth, grain, elephants, horses, goats, sheep, chariots, longevity etc., to all sentient beings. The shrine faces east and is rectangular in plan. Prefacing the *garbhagṛiha* there is an *antarāla*, or vestibule which measures 3.90 M. 1.80 M. in length and breadth. In front of the shrine there is rectangular portico supported by 4 columns. In the middle of the lintel of the door-way leading to the shrine a *dēvi* is represented holding a *ḍamaru* in the right upper hand, sword in the lower right hand, trident in the left upper hand and a bowl in the left lower hand. She is seated in Padmāsana with crossed legs. Adjacent to the portico on the northern side there is a *maṇḍapa* having twenty-four columns carrying brackets to support a ceiling which at present measures 2.5M. in height. It appears that the superstructure of the temple was renovated in recent times. It has a stepped *vimāna* of Dravaḍian style and is provided with a finial, which appears coeval in date with the erection of the temple. Behind the temple on the two sides of the half buried rock an inscription is incised which points out the fact that the temple was dedicated to Chillśvara Dēva built by Chillamayya, one of the chieftains of the famous Chāḷukyan king Tribhuvanamalla Vikramāditya VI and records the gift of some lands for maintenance of the temple. On palaeographic grounds this temple can be dated back to *Circa* 11th century A.D. According to this inscription the village Alladurg was known as Śrī Vardhana Kōṭa which was a very flourishing town during the time of the Western Chāḷukyas of Kalyāṇi. The sculpture of Yellamma installed in this temple is beautifully carved in black basalt, seated in Lalitāsana posture and depicted with two hands only and in her left hand which is resting on the left leg she is holding a bowl and in right she was probably carrying a sword as evidenced from the posture of her hand. She is wearing a *karaṇḍa makuṭa* and circular *kuṇḍalas* in her distended ear-lobes. The absence of her *vāhana* and the representation of the *dēvi* with the two hands are very intriguing. On the northern side of the temple there is another *maṇḍapa* supported by four columns and it has a high plinth. By the side of the *maṇḍapa* there is a huge stone slab divided into two registers, in the lower one there is a beautifully carved figure of Anantaśayana (Pl. X) resting on the serpant coil and in the upper register Ashṭadikpālakas are represented with their respective *vāhanas* along with 10 Avatāras. But it is rather strange that the earlier two Avatāras namely Matsya and Kūrma are not delineated in their true form but are shown like Varāhas holding a sword in the right hand and the last Avatāra Kalki is only represented by a horse. Śrī Dēvi is shown shampooing the feet of the lord placed in her lap. Her coiffure is in the style of a jaṭāmaṇḍala and on the right side Garuḍa is depicted in Añjalimudra. On the eastern side of the temple described above there is a cistern which reminds one of the Avabhṛitha tank found inside the citadel excavated at Nāgārjunakoṇḍa.

## HISTORY OF THE VILLAGE ALLADURG

The history of this village is chequered and interesting. On the basis of the epigraphical records as noticed in this village it appears that it was once the seat of a chieftain of Chāḷukyan king Śri Tribhuvanamalladēva Vikramāditya VI by name Āhavamalla Permānaḍi who donated land for the maintenance of the Jaina temple, locally known as Jinālaya and one of his subordinates Daṇḍanāyaka Chillamadēva granted a gift of land to the temple Chillēśvara Dēva built by him. Prior to the Western Chāḷukyas of Kalyāṇi it will not be far-fetched to presume that this village was within the domain of the Chāḷukyas of Vēmulavāḍa who ruled from the Karimnagar District from 825-950 A.D. Their capital Vēmulavāḍa is not far

away from this village and as such the possibility of Alladurg being a part of their territory cannot be ruled out. The rulers of Vēmulavāḍa called themselves as Chāḷukyas and adopted their titles as well. But they were the subordinates of the Rāshṭrakūṭa kings. While Tailapa II defeated the Rashṭrakūṭa king Kokkala he made Kalyāṇi his capital and his successors ruled upto 1164 A.D. till Somēśvara IV was defeated by the Kalachuri, Yādava and Kākatīyas, who formed a sort of confederacy. After this event Kalyāṇi came under Bijjala, the Kalachuri king, who was once the subordinate of Chāḷukyas. It appears that this village after the defeat of Somēśvara IV came under the sway of the Kākatīyas of Warangal who probably built the existing tank for irrigation. After the Kākatīyas, Bahmanis appeared on the scene as would be evident from the architecture of a mosque located in the heart of the village which has salient features of early Bahmani architecture such as battered wall, sunken door, fluted corners and squatted domes concealed in the ceiling.

According to the local tradition during the time of the Bahmanis this village was gifted to a saint by name Allah Wali Shah for his subsistence who voluntarily passed on the ownership to the progenitor of the present Deshmukh family. The mausoleum of the saint lies on the western side of the village and out of respect and veneration all the deceased members of the Deshmukh family have their *samādhis* within the precincts of his mausoleum.

## DISCOVERY OF FRESCOES

During exploration the main object of concentration was the site where the two shrines in close juxtaposition to the tank were buried under a huge debris. After careful removal of the fallen material two shrines facing north were brought to light and the brick walls with the existing five courses were found erected over the granite slabs resting on a deposit of sand. The walls of the above shrines were plastered with lime and not a single sculpture was found in this shrine dedicated to any particular deity. But an interesting array of minor antiquities such as a Nandi decked with chains and bells (Pl. XI) made in stucco and other decorative stucco pieces of some indistinctive objects (Pl. XI A) miniature pots, smoking pipes of grey and Red Ware and a gargoyle were collected. A double pot in Grey Ware (Pl. XI B) typologically similar to Kot-diji, Nivasa and Yeleswaram was also found. After the removal of the granite slabs which form the plinth of the said shrine a ceiling of another shrine was noticed lying underneath the above cited structure. The ceiling consisted of stone-beams placed in a criss-cross manner. After the stone-slabs of the ceiling were meticulously removed it revealed a small shrine measuring roughly 1.06 M. filled with earth and other fallen material. The entrance of the shrine facing the north which measured 1.06 Sq. M. was intentionally blocked with bricks and boulders. It had two or three broken steps leading inside the shrine. When the entire debris was removed it was noticed that the three walls of the shrine were painted with interesting subjects.

On the eastern wall a figure of Lakulīśa (Pl. I) or a Śaiva Āgamic Guru is depicted sitting on a *paryaṅkika* or *mañcha* with a truncated back painted in red ochre. En pasaant, in Indian religious painting all the colours used have a special symbolic meaning *viz.*, blue is the colour of firmament and the symbol of Vishṇu, white of heavenly purity or bliss, yellow of ascetic robe and the symbol of earth, green represents animal kingdom, black is the symbol of space and red is the colour of Sun or Brahma and the abode of those who had finished their earthly transmigration. It may not be far-fetched to presume that the artist has intentionally painted the back portion of the *paryaṅkika* or *mañcha* in red ochre which entirely covers the body of the *Achārya*, as his intention was to show that he has attained the *Nirvāṇa* or *Mōksha* by completing the earthly transmigration.

His right hand is shown in Vyākhyāna Mudra or *upadēśa* and in his left hand he is gracefully holding a *mantradaṇḍa*. His posture of sitting is quite different from that of Padmāsana and bears a close resemblance to some of the sculptures of Buddha depicted in the bas-reliefs from Amaravati and Nagarjunakonda wherein he is represented in Paryaṅka posture. He is wearing an Ushṇīsha or turban cylindrical in design decorated with a cross strap vaguely resembling *kirīṭamakuṭa* as shown in the sculpture of Indra at Nagarjunakonda. He is shown with *makarakuṇḍala* in the right and *patrakuṇḍala* in the left ear. He is wearing half sleeved garment painted in black colour with the end covering the lower portion of the body upto the knees. The treatment of the hand is elegant, the long tapering fingers, broad chest and shoulders and the head with its beautiful countenance and down-cast eyes express compassion and beatitude which is a great achievement of Buddhist art. In its quite restrained dignity, calm conviction and effacement of physical detail this figure appears to be an embodiment of a great national tradition, a synthesis of eastern philosophy and religious art. On the same plane four votaries are shown standing on his right hand side and one votary standing on the left with the left hand bent and right hand stretched. One of the figures on the right hand side which is standing near the *paryaṅkika* or *mañcha* is holding an incense burner in his right hand and is shown in the position of giving *dhūpa* to the Āchārya. In the left hand he is carrying a bell. He is wearing a skull cap. He has fastened his waist with a *dhoti* which looks like a short or a half pant with tassels or flaps floating on the left side. The figure next to him is holding a fan in his right hand and the third is doing *Namaskaram* by joining the hands over his head. The fourth figure looks very interesting with a potruded mouth, a dumpy nose, and a receding forehead. He is carrying a sash over his left shoulder and wearing a *dhoti* with folds hanging between his two legs. Below this standing figure there is a projected brick meant probably for keeping a lamp or a *dīpa*. Below the *paryaṅkika* or *mañcha* two plantain trees are painted in a conventional form and on the right side a prancing gazelle is drawn with considerable animation and movement along with a goose shown standing in a stately posture under a plantain tree. On the left side a sejant tiger is shown but the figure of the tiger assumes a grotesque form as it lacks the touch of realism.

A dome like object surmounted by a disc is also depicted below the *paryaṅkika* or *mañcha*. In the lower portion of this panel on the left side of the plantain tree two figures are shown; one squatting on the ground having a protruded mouth and his right hand raised as if addressing the person sitting next to him with folded legs tied with a strap and deeply engrossed in his meditation. The outline of two figures can also be seen on the right side of the plantain tree but as the plaster of the fresco suffered damage through efflux of time, identification has been made difficult. At the centre of the shrine facing the entrance, Umā-Mahēśvara (P. II) are depicted sitting over a raised pedestal in Paryaṅkāsana, with Umā seated on the left lap with the legs let loose. Nandi and Bhṛiṅgi are also represented.

Mahēśvara is depicted as Triambaka wearing the customary tiger skin with six hands but the attributes are not clear except the crescent and trident held in the upper left hands. The lower left hand is kept covering the Dēvi seated on the lap providing support at the back. The upper right hand is shown in Abhayamudra and attributes in the other two right hands are not clear. He is wearing a broad waist-band, armlets and wrist-lets. The *kirīṭamakuṭa* is damaged and is not clearly seen. A feeling of Divine grace can be noticed in the face of Mahēśvara. Umā wearing only the lower garment seated on the left lap of Mahēśvara as if locked up, is delineated in a simple but with highly attenuated waist.

At the level of the *pīṭha* on the right side, there is figure of a finely caparisoned Nandi who is wistfully looking at the Divine couple. Bhṛiṅgi represented in a grotesque form is standing with tilted legs holding a staff with both the hands. His figure looks grotesque in design producing serio comic effect in the picture.

On the right side at a higher plane above the Nandi, a votary in standing posture is offering *dhūpa* to the Divine couple.

The fresco on the right wall of vestibule has been much damaged due to the vagaries of weather and passage of time. At many places the plaster has been peeled-off making the identification very difficult. A dignitary is shown sitting on a raised *pīṭha* with his two hands outstretched. He is shown wearing a *karaṇḍa makuṭa* and also a band of beads around his neck. Behind this figure there is a standing figure probably serving as an attendant. In the centre another figure of some divinity is depicted and the possibility of this figure being Mahēśa Mūrti (Pl. III) with three joined faces cannot be ruled out. This figure is shown wearing *bhujakīrtis* on the shoulders, a torque around the neck and armlets. To the left of this figure another person is shown wearing a peaked cap standing in a supplicating mood with folded hands as a mark of respect or adoration to the central figure described above. The figure in question appears to be of a foreigner wearing a beard and long tunic having a thick collared band. If this assumption is correct then these two figures are devotees who are represented in this panel worshipping Mahēśa Mūrti.

## CHRONOLOGY OF THE FRESCOES

So far as dating of these frescoes is concerned on the basis of the inscriptions A, B and C found in close proximity to the site wherein the name of the famous Western Chālukyan king of Kalyāṇi, Āhavamalla Sōmēśvara I is inscribed, these frescoes can be assigned to the first half of the 11th century A.D. This is a very important discovery as it fills up the lacuna which we notice in our Indian mural painting after the frescoes of Ellora datable to *Circa* 9th–10th century A.D. Prior to the discovery of these frescoes the wall paintings in the Deccan belonging to 11th or early 12th century A.D. are hardly known till we come down to the Kākatīya period *i.e.*, 13th and 14th centuries A.D. as evidenced from the paintings depicted in the temple at Pillalamarri. As such these frescoes have established a continuity of Indian mural paintings right from the palmy days of Ajanta upto the late medieval period in an unbroken chain, as evinced by the paintings of Lepakshi, Tadpatri, Rayachoti, Kadiri, Chandragiri, Anegondi, Hampi, Kondapally and other temples in Andhra Desa executed under the hegemony of the Vijayanagara rulers.

## GENERAL REMARKS

The art depicted here is of a highly conventional and decadent type as the general artistic effect of the painting, particularly as regards modelling and sense of proportion, is extremely poor and as seen in the painting of Kailāsa it clearly shows that with the waning of the Buddhist religion the art of mural painting also deteriorated. But still this fresco is remarkable, not so much for the breadth of feeling or accomplished technique but for the fact that it has been executed with transparent honesty, facility with consummate skill and unerring observation. The figures are not just drawn in outline but are modelled in light and shade in a manner similar to the Ajanta, Roman or Pompiian frescoes. The general colour scheme of the figures is brown and their faces are devoid of expression which leads one to believe that the art has become schematic and altogether lacking in soul. The colours are identical with those used at Ajanta but blue is conspicuous by its absence. The principal figures delieneated in

the frescoes under study are larger in size than the other figures. In this way the minor figures are separated from the major figure as the convention of rhyming couplet often separates one scene from another in Shakespeare's play. This feature is also noticed in the mural paintings of Ajanta and like Ajanta the artist of these frescoes conceived his figures in terms of lines and with the help of lyrical lines he also brought out the same effect which the western artists produced by mixing of different volumes into one another and by separating different planes with the aid of light and shade what is known as Chiaroscuro, and laws of perspective.

The various parts of the body have been painted not with reference to human physiology and anatomy but from ideals drawn from the world of flora and fauna as one can see that the face of the Āchārya depicted in the painting is oval like an egg. The same principle was applied at Ajanta, Badami, Bagh, Sittanavasal Ellora, etc.

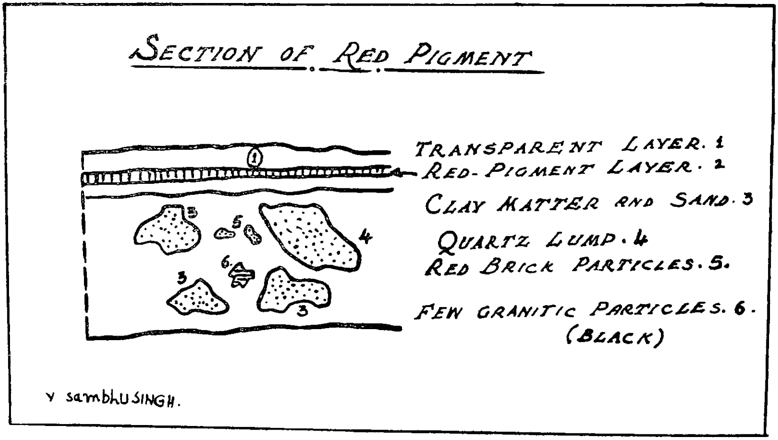
The Artist would not have failed so miserably in the delineation of human form if the work had not been dominated by religious conventionalities.

## Chemical Analysis of Plaster

The Chemical analysis of the plaster was done by Sri B. N. Tandon in the National Museum, New Delhi, and the following are the results of his findings:—

> The plaster applied to the brick wall before painting is found devoid of any finer layer of lime and it is of pink colour. He prepared section of one pigment *i.e.*, red for examination, under microscope and found clay-matter and sand quartz lump red brick and few granitic particles.

The following is the nature of the section of red pigment:—




> The study of plaster shows clearly the presence of angular form of sand which is sharp and small in size. It is mixed with micaceous and quartz particles intersperced with brick fragments and at some places, black granitic particles are also visible though rare. There is no vegetative and straw fibre present.

The chemical analysis of the plaster gave the following results:

| | | |
|---|---|---|
| 1. | Un-combined moisture .. .. .. .. | 2.54% |
| 2. | Insoluable matter in 6% of Hydrocloric Acid 4 .. .. | 49.40% |
| 3. | $R_2O_3$ (containing Iron Oxides, Aluminium Oxides, P. Sulphur etc.) .. | 4.82% |
| 4. | Calcium Carbonate .. .. .. .. .. | 41.10% |
| 5. | Magnesium Carbonate .. .. .. .. | 2.12% |
| | Total .. | 99.98% |

No sulphate was found in the sample.

## A Note on the Inscrptions of Alladurg

In course of exploration of the village Alladurg three important inscriptions were found. The characters of these inscriptions belong to the Telugu-Kannaḍa variety that was current in this part of Telangana during the 10th-11th centuries A.D. According to Dr. Venkataramanayya, Dy. Director and Sri P. V. P. Sastry, Assistant Director of Epigraphy who have deciphered these inscriptions, there are no orthographical or grammatical peculiarities worth noticing, except that they contain some scribal errors which the reader himself can easily correct.

These inscriptions will be described below under the captions A, B, C (Plates XII, XIII and XIV) for the sake of convenience. The gist of these inscriptions is as follows:—

### Inscription—A

This record is engraved on one of the pillars in the so-called Bhairava *Maṇḍapa* located towards the south of the village and belongs to the reign of Western Chāḷukyan king Trailōkya Malla, most probably Sōmēśwara I who ruled from A.D. 1040 to 1068. As it has suffered a great damage, nothing can be made of its contents, except that it records a gift to a Jaina shrine probably, the Baddegajinālaya (II side, line six) by a subordinate of the emperor Sōmēśwara I whose name however is unfortunately effaced. The mention of Śri Vaḍḍana (Sri Vardhana) seems to indicate that this Baddega Jinālaya was situated in the village itself. It is not unlikely that this Baddega Jinālaya was constructed in honour of Baddega who was probably a chief and known by his title.

### Inscription—B

This inscription is incised on another pillar of Bhairava *Maṇḍapa* as mentioned above. It belongs to the reign of the Chāḷukyan emperor Tribhuvana Malla Dēva, and records that in the Chāḷukya Vikrama year 9, Raktākshi Āśvayuja 9, Budhavāra, Mahāmaṇḍalēśvara Āhava Malla Permānaḍigaḷ made a gift to two *mattars* of *Gadde* land behind the tank of Chandrakoṭ for feeding the ascetics in Kīrtivilāsa Śānti Jinālaya. The gift was made by washing the feet of Kamaladēva Siddhānti, probably the head of the Jinālaya mentioned above.

Tribhuvana Malla Dēva is a well known title of Vikramāditya VI son of Sōmēśvara I who ruled from 1077 to 1126 A.D. The chief Āhavamalla Permānaḍi was probably the governor of the district in which Alladurg is situated. The Kīrtivilāsa Śānti-Jinālaya was probably built by or named after Āhavamalla Permānaḍigal, the governor as he is stated to have borne the title Kīrtivilāsa as described in the inscription C (l-11). The date of the inscription corresponds to Wednesday, 11 September A.D. 1084.

### Inscription—C

This inscription is incised on a boulder (Plate XIV) in the Yellamma temple situated at a distance of 3 K.M. north of the village, Alladurg. This also belongs to the time of Chāḷukya emperor Tribhuvana Malladēva Vikramāditya VI who is said to have

been ruling from his *Nelavīḍu* at Kalyāṇapura at the time when this gift was made. It introduces Mahāmaṇḍaḷēśvara Āhavamalla Permānaḍigaḷ as mentioned above, who is here referred to as the minister ruling Kesavaḷa-*savalakka* and records the gift of the latter's subordinate *Mahāsandhi Vigrahi* Daṇḍanāyaka Chillamayya, who made a gift of 25 *mattars* of black land, at the southern end of Bayyanakuṇṭe in the west of the village, 15 *mattars* of black land on the northern side of the same Kuṇṭe, to the north of the village, 15 *mattars* of *Karamba* land to the west of the mango-trees, 15 *mattars* of *Karamba* near *Kariya-beṭṭa* within the tank of Chandrakoṭi, 2 *mattars* of *Gadde* near Chanḍrupoddaya tank, 2 *mattars* of garden to the south of Sālēśvara temple, ½ of the *mudrāpaṇa* and *Prāyaśchitta Dasavandha*, the house of Pasapatināyaka to the north of Vishṇu *gṛiha* and the *Sonṭu* on the shops for the *Aṁgabhōga*, *dhūpa dīpa* and *Nivēdya* of the god Chillēśvaradeva built by him within Nerīla-keṛe of his capital Śrī Vardhanakōta, and for the maintenance of the Pūjaris and offering worship in the temple of the god. The gift was made in Chāḷukya Vikrama year 18, Srīmukha Pausha bahula 7, Ādityavāra on the occasion of Uttarāyaṇa Saṅkrānti. The date is incorrect. Pushya ba-7 of the year Śrīmukha was not Sunday but Wednesday. The Uttarāyaṇa Saṅkrānti occurred on Śu-4 of the month *i.e.*, Saturday.

Sri Vardhanakōṭa, the capital of Mahāsandhi-Vigrahi Daṇḍanāyaka Chillamaya was included in the district of Kisuvaḷal *Savalakka* (1¼ lakh) of which Mahāmaṇḍal-ēśvara Āhavamalla Permānaḍi is stated to have been a minister. Sri Vardhanakōṭ the ancient name of the present Alladurg seems to have been a flourishing town in the 10th-11th centuries A.D. It contained five temples (1) Baddega Jinālaya, (2) Kīrtivilāsa Śānti Nātha Jinālaya, (3) Chillēśvara temple built by Daṇḍanāyaka Chillamayya, (4) A temple of Vishṇu, (5) Another shrine dedicated to Sālēśvara.

The last two are mentioned while describing the gifts enumerated incidentally in inscription-C. The existence of these temples show that Jainism, Śaivism and Vaishṇavism flourished in the village during that period side by side.

## INSCRIPTION—A

### Text

*First Side* :

1. Bhadraṁ bhūyaj=Jin-ēṁdrāṇāṁ Śāsanāy=āghanā
2. śinē – – – chchhiddhāṁta
3. – – – Svasti-samasta-bhuvan=āśraya
4. Śrī Prithivī-vallabha mahārāj=ādhirāja para
5. mēśvara parama bhaṭṭārakaṁ Satyāśraya-kuḷa-ti
6. [ḷakaṁ] – – ky=ābharaṇaṁ Śrīmat-Trailōkya
7. malladēvará-vijaya rājyā-bhi pravarddha-mā-
8. [na]m=āchaṁdr=ārkka-tāraṁ saluttumire tat-pāda
9. – dm-ōpa jīvi [– – – –] samadhigata paṁcha mahā śabda mahā
10. – – – – – – – – – – – – – – – –
11. – – – – – – – – – – – – – – – –
12. – – – – – – – – – – – – – – – –

*Second Side* :

1.
2.
3.
4. Śri vaḍḍaṇadu – – – – – – –
5. – – – – – – – – – – – – – – – –
6. Baddiga Jinālaya – – – – – –
7.
8.
9.
10.
11.

I Side.

1 * భద్రం భూయాజ్జినేంద్రాణాం శాసనా యాఘనా

2\. శినే — — — చ్ఛిద్ధాంత

3\. — — — * స్వస్తి సమస్త భువనాశ్రయ

4\. శ్రీ ప్రిథివీ వల్లభమహారాజాధిరాజ పర

5\. మేశ్వర పరమ భట్టారకం సత్యాశ్రయకుళతి

6. [శకం] — — క్యా భరణం శ్రీమత్త్రైలోక్య
7. మల్ల దేవర — విజయరాజ్య — ఖి ప్రవర్ద్ధమా
8. [న] మాచంద్రార్క్క తారం సలుత్తుమిరె తత్పాద
9. — ద్మోప జీవి [ — — — — ] సమధిగత పంచమహాశబ్ద మహా
10. — — — — — — — — — —
11. — — — — — — — — — —
12. — — — — — — — — — —

II Side.

1
2.
3.
4. శ్రీ వడ్డణాదు — — — — — — — —
5. — — — — — — — — — —
6. బద్దిగ జినాలయ — — — — — — — —
7.
8.
9.
10.

## INSCRIPTION—B

### Text

*First Side* :

1. Svasti samasta-bhuvan-āśraya
2. Śrī prithvī-vallabha mahārāj-ā
3. dhirāja paramēśvara parama-
4. bhaṭṭāraka Satyāśraya-kula-ti
5. ḷaka Chāḷuky-ābharaṇaṁ Śrī
6. mat=Tribhuvanamalladēvara-
7. vijayarājyam-uttar=ō
8. ttar=ābhivriddhi pravarddhamāna
9. m=āchaṁdrā-arkka-tāra[ṁ*] sa-
10. luttamire tat=pāda-
11. padm-ōpajīvi sa-

*Second Side* :

12. madhigata paṁcha-mahāśabda ma
13. hāmaṇḍaḷēśvaraṁ pratāpa-mahē
14. śvaraṁ vairi-Nārā-
15. yaṇaṁ nīti-pārāya-
16. ṇaṁ ripu-hridaya-sellaṁ

17. savaḷakke-mallaṁ Chāḷukya-
18. rāma-rājy-ābhivriddhi Śa
19. nivārasiddhi Śrīman-ma
20. hāmaṇḍaḷēśvar=Ā
21. havamallạ Permānaḍiga-
22. ḷ Chāḷukya-vikrama-

*Third Side*:

23. kālada 9 neya Raktākshi saṁva
24. tsarada Āśvayuja śu 9 Bu-
25. dhavāradaṁdu Kīrtti-viḷā
26. sa Śānti-Jinālaya-ri
27. shiyara samudāyakkā
28. hāra dānakke Cha[ndra kō]
29. ṭiya kereya perage
30. Kamaḷadēva Siddhāntiga – –
31. ra kālgachchi dhārā-pūrvva
32. kam-māḍi koṭṭa gadde martta 2 ॥

### I Side.

1. స్వస్తి సమస్త భువనాశ్రయ
2. శ్రీ ప్రిథ్వీవల్లభ మహారాజా
3. ధిరాజ పరమేశ్వర పరమ
4. భట్టారక సత్యాశ్రయ కులతి
5. లక చాళుక్యాభరణం
6. శ్రీమ త్రిభువన మల్లదేవర
7. విజయరాజ్య ముత్తరో
8. త్తరాభివ్రిద్ధి ప్రవర్ధమాన
9. మాచంద్రార్కతార [ం*] స
10 లుత్తమిరె తత్పాద
11 పద్మోప జీవి స

### II Side.

12. మధిగత పంచమహాశబ్ద మ
13. హామణ్డళేశ్వరం ప్రతాపమహే
14. శ్వరం వైరి నారా

15. యణం నీతి పారాయ
16. ణం రిపుహ్రిదయ సెల్లం
17. సవళక్కె మల్లం చాళుక్య
18. రామరాజ్యాభివ్రిద్ధి శ
19. నివారసిద్ధి శ్రీమన్మ
20. హా మణ్డళేశ్వర [ ఆ ]
21. హవమల్ల పెర్మ్మానడిగ
22. ళ్ చాళుక్య విక్రమ

III Side.

23. కాలద 9 నెయ రక్తాక్షి సంవ
24. త్సరద ఆశ్వయుజ శు 9 బు
25. ధవారదందు కీర్త్తివిళా
26. స శాన్తిజినాలయ ర
27. షియర సముదాయక్కె
28. హారదానక్కె చ [ న్ద్రి)కో ]
29. టియకెఱెయ పెఱగె
30. కమళదేవ సిద్ధాన్తిగ — —
31. ర కాల్గచ్చి ధారాపూర్వ్వ
32. కమ్మాడి కొట్ట గద్దెమత్తర్ ౨ ॥

## INSCRIPTION—C

### Text

*First Side*

1. Svasti samasta-bhuvan-āśraya Śrī pri
2. [thivī] vallabha mahāraj=ādhirāja-paramēśvara para
3. [ma-bhaṭṭāra]kaṁ Satyāśraya-kula-tiḷakaṁ Chāḷuky=ā
4. [bharaṇaṁ Śrīmat]t-Tribhuvanamalladēvarā vijaya-rā
5. jyam=[uttar-ōttar-ā]bhivriddhi pravarddhamānam = ācha[ṁ*]dr=ā
6. [r*]kkaṁ [salutta]=mire Kalyāṇapurada nelivīḍinalu
7. sukha-saṁkatā vinōd-adiṁ rājyaṁ geyyuttam=ire tat-pā-
8. da padm-ōpa-jīvi samadhigata-pañcha-mahā-śabda-ma-
9. hā-maṇḍaḷēśvaraṁ Pratāpa ma – – vaīri-Nārāya
10. ṇaṁ nīti-pārāyaṇa saūryya-mārttaṇḍa – – – – – – –
11. Sakaḷa Lakshmī-nivāsaṁ Kīrtti viḷāsa raṇa raṁga-rāma su[bha]
12. ṭara Bhīmaṁ ripu hridaya sellam savaḷakke mallaṁ Chāḷukya-
13. rāma-rājy=ābhivriddhi Saṇivārasiddhi Śrīmat=Tribhuvana-
14. malladēva pād=ārādhaka parabaḷa-sādhaka Śriman-mahāma-
15. ṇḍaḷēśvaran-Āhavamalla Permānaḍigaḷu(ki)savaḷa-savalakkeya
16. maṁ tribhōgā-bhyantara māḷuttuṁ sukha saṁkathā vinōd-adi

17. [māḷu*]ttumire Śrimat-Chāḷukya vikrama varshada 18 neya Śrī[mukha]
18. vatsarada Pushya bahuḷa [7] Āditya vāra-
19. daṁdu Uttarāyaṇa-saṁkrānti nimittadiṁ tat-pāda-padm-ō-

*Second Side* :

20. pajīvi samasta-rājya-bhara-nirūpita mahāsandhivigraha-padavī-virājamāna mān=ōnnata-
21. prabhu-mantr=ōtsāha sakti-traya saṁpannar=appa Śrimad-Daṇḍanāyakaṁ Chillamayyaṁgaḷu
22. rājadhāni Śrivarddhanada-kōṭeya neṟila-keṟe-yōḷu māḍisida Chillēśvaradēvargg=aṁga-bhōgakkaṁ dhū
23. pa-dīpa-nivēdyakkaṁ pūjārigaḷgaṁ ā-chaṁdr=ārkka tāraṁ naḍevantu dhārā-pūrvvakam māḍi koṭṭi ūriṁ paḍuvaṇa
24. [ka?] Bayyana-kuṁṭeya teṁkaṇa koḍiya kariya nēlaṁ matter ippattaydu ā kuṁṭeya baḍagaṇa-koḍiya kariya
25. nelaṁ mattar-ppadi-naidun-ūriṁ baḍaga-daddaḍi 2 paḍuvaṇa māvine-mareya karaṁbaṁ mattar-ppadi-naīdu Cha . .
26. drupōṭiya kēṟey=oḷagaṇa kariya-beṭṭada keḷagaṇa-karaṁba mattar-ppadi-nāīdu Chaṁḍrupoddaya-keṟaya ke
27. ḷagaṇa gadde mattar-eraḍu Śālēśvarada teṁkaṇa tōmṭe mattar-eraḍu ā sthānakke munne-naḍeva paḷḷada tōṁṭamu bra-
28. hmapuri geriya āḷa geriya sthāna-pūjayu alli peṟṟu mudrāpaṇad-arddhamuṁ prāyaśchitta-daśavandhama-
29. muṁ alliya Vishṇu-grihada baḍagaṇa Paspati-nāyakara maneyuṁ aṁgaḍigaḷa soṁṭuma naḍasuvaru
30. sva-dattaṁ para-dattāṁ vā yō harēta vasundharā shasṭir-vvarisha sahaśrāṇi visṭāyāṁ jāyatē krimiḥ ॥

I Side.

1. * స్వస్తి సమస్త భువనాశ్రయ శ్రీ ప్రి
2. [థివీ] వల్లభ మహారాజాధిరాజ పరమేశ్వర పర
3. (మభట్టార)కం సత్యాశ్రయకులతిళకం చాళుక్యా
4. (భరణం శ్రీమ) త్త్రిభువన మల్లదేవర విజయరా
5 జ్య (ముత్తరోత్తరా) భివృద్ధి ప్రవర్ధమానమాచ (ం *) ద్రా
6. క్క (ర్ *) (ంసలు త్తి) మిరె కల్యాణ పురద నెలివీడినలు
7. సుఖ సంకథా వినోదదిం రాజ్యంగెయ్యుత్తమిరె తత్పా
8. ద పద్మో పజీవిసమధిగత పఞ్చమహా సబ్ద మ
9. హామణ్డళేశ్వరం ప్రతాపమ - - వైరినారాయ
10. ణం నీతిపారాయణ సౌర్య మార్తాండ - - - -

11. సకళ లక్ష్మీనివాసం కీర్త్తి విళాస రణరంగరాముసు ( భ )
12. టర భీమం రిపుహ్రిదయ సెల్లం సవలక్కెమల్లం చాళుక్య
13. రామరాజ్యాభివ్రిద్ధి సణివారసిద్ధి శ్రీమత్రిభువన
14. మల్లదేవ పాదారాధక పరబళసాధక శ్రీమన్మహామ
15. ణ్డళేశ్వర నాహవమల్ల పెమ్మార్నడిగళు ( కి ) సవళ సవలక్కెయ
16. మం త్రిభోగా భ్యన్తర మాళుత్తుం సుఖసంకథావినోదది
17. ( మాళు ) త్తుమిరె శ్రీమచ్చాళుక్య విక్రమవర్షద 18 నెయశ్రీ [ ముఖ ]
18. [ సం ] వత్సరద పుష్యబహుళ 7 ఆదిత్యవార
19. దందు ఉత్తరాయణ సంక్రాన్తి నిమిత్తదిం తత్పాదపద్మో

## II Side.

20. పజీవి సమస్తరాజ్య భరనిరూపిత మహాసన్ధి విగ్రహాపదవీ విరాజమానమానోన్నత
21. ప్రభుమంత్రోత్సాహస_క్తిత్రయ సంపన్నరప్ప శ్రీమద్దణ్డనాయకం చిల్లమయ్యంగళు
22. రాజధాని శ్రీవర్ద్ధనదకోటెయ నెఱిలకెఱెయోళుమాడిసిద చిల్లేశ్వరదేవర్గ్గె అంగభోగక్కంధూ
23. పదీపనివేద్యక్కం పూజారిగళ్గం ఆచంద్రార్క్కతారం నడెవన్తుధారాపూర్వ్వకం మాడికొట్టి ఉరిపడువణ
24. [క?] బయ్యనకుంటెయ తెంకణకోడియ కరియ నేలం మత్తరిప్పత్తయ్దు ఆకుంటె యబడగణకోడియకరియ
25. నేలం మత్తప్పర్దినైదు నూరింబడగళదండ్దది_అపడువణమావినెమరెయకరంబంమత్తప్పర్దినైదుచ -
26. ద్రుపోటియకఱెయొళగణకరియబెట్టదకెళగణకరంబమత్తప్పర్దినైదు చంద్రుపొద్దయకెఱెయకె
27. ళగణగద్దెమత్తరెరడు సాలేశ్వరదతెంకణతోంటమత్తరెరడు ఆస్థానక్కెమున్ననడెవపళ్ళదతోంటముబ్ర
28. హ్మపురిగెరియ ఆళగెరెయ స్థానపూజయు అల్లిపెట్టుముదాపణదర్ద్ధముంప్రాయశ్చిత్తదళవన్ధమ
29. ముం అల్లియవిష్ణుగ్రిహద బడగణ పస్పతినాయకరమనెయుం అంగడిగళ సొంటుమనడసువరు ॥ *
30. స్వదత్తంపరదత్తంవాహాయోహరేతవసున్ధరాషష్టివ్వర్షసహస్రాణి విష్టాయాం జాయతే క్రిమిః ॥ **

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———(:o:)———

*Plate I* : Lakulīśa or Saiva Āgamic guru.

*Plate II* : Umā - Mahēśvara.

*Plate III* : Mahēśa Mūrti.

*Plate IV* : Two columns of the Tōraṇa erected on the western side of a temple at Alladurg.

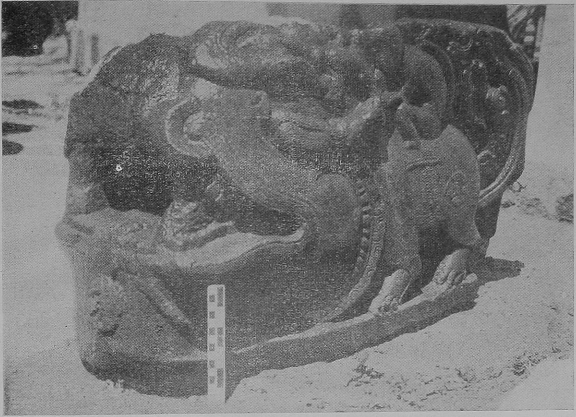


*Plate V:* Gargoyle in the shape of a Makara with a monkey prancing over its back.

*Plate VI* : A rider on a Yāli carrying a sword and a shield in his right and left hands.

*Plate VII* : A part of a column representing Liṅgōdbhava Mūrti flanked by Brahma and Vishṇu. On the right Brahma is shown along with swan and Vishṇu along with boar on the left.

*Plate VIII* : Kīrtimukha flanked by Gandharva and Apsara carrying musical instruments probably Vīṇa or a lute.

*Plate IX* : Gaja Laksmi shown under a Tōraṇa being bathed by two elephants and two monkeys are shown standing over the head of elephants with their left legs resting on the upraised trunks.

*Plate X* : Anantaśayana resting on serpent coil depicted in the lower register and Ashṭadikpālas depicted with ten Avatāras in the upper register.

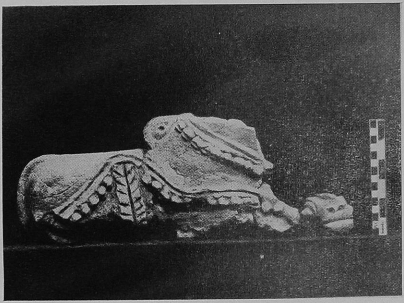


*Plate XI* A caparisoned bull in stucco.

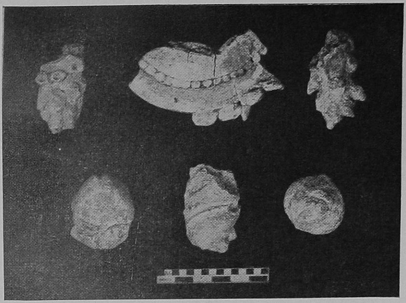


*Plate XI (A):* Stucco pieces.

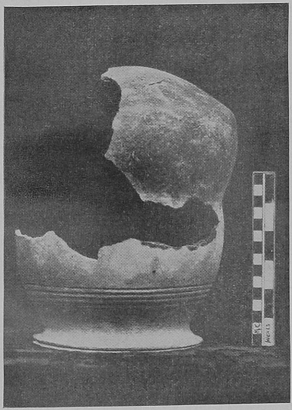


*Plate XI (B):* Double pot in grey ware, typologically similar to Kot-Diji and Nevasa.

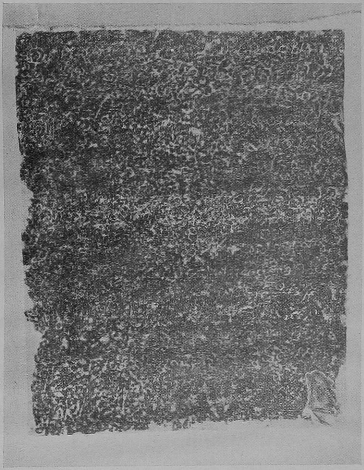
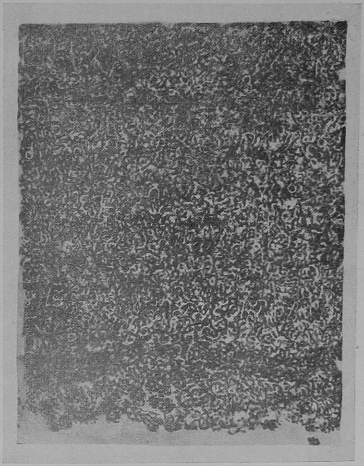


*Plate XII:* Inscription A—I Side



Inscription A—II Side

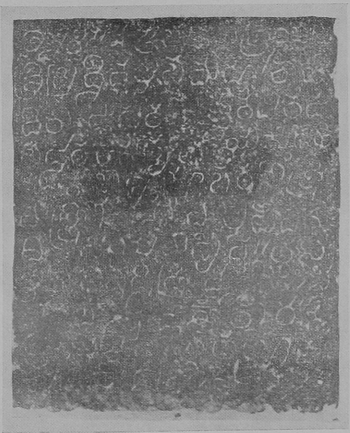
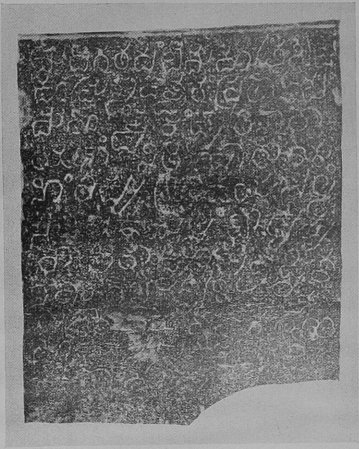
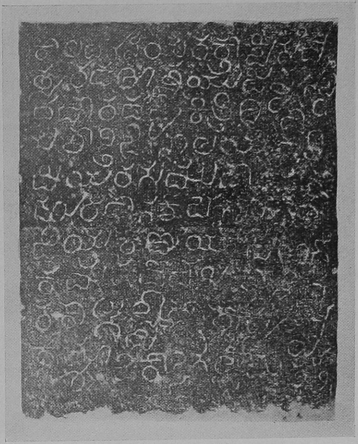


*Plate XIII:* Inscription B—I Side



Inscription B—II Side



Inscription B—III Side

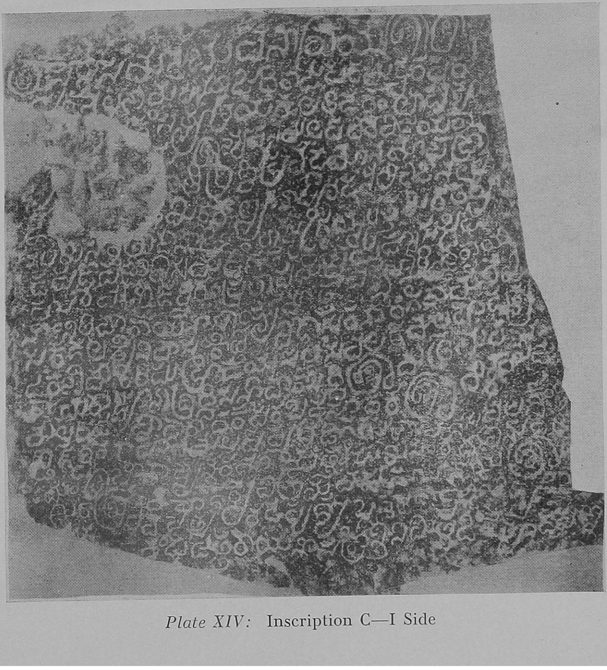
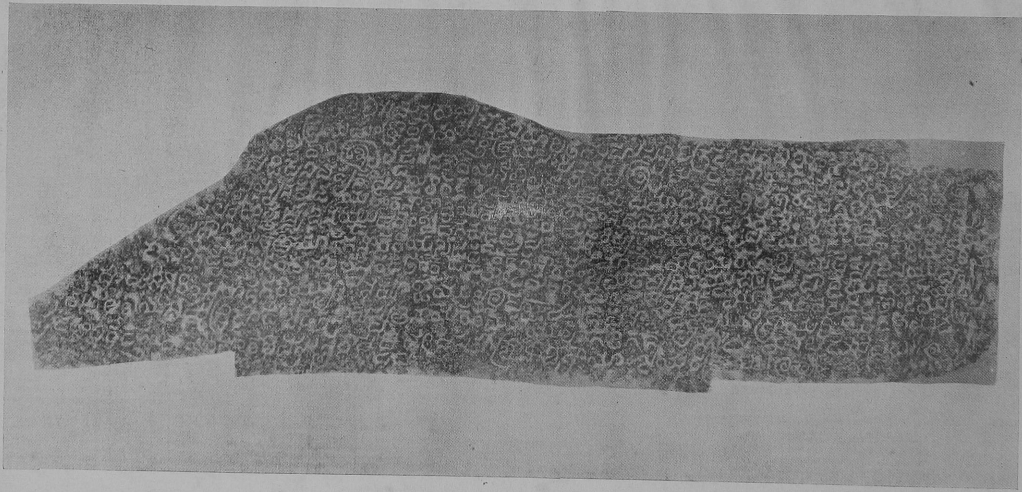


*Plate XIV:* Inscription C—I Side



Inscription C—II Side